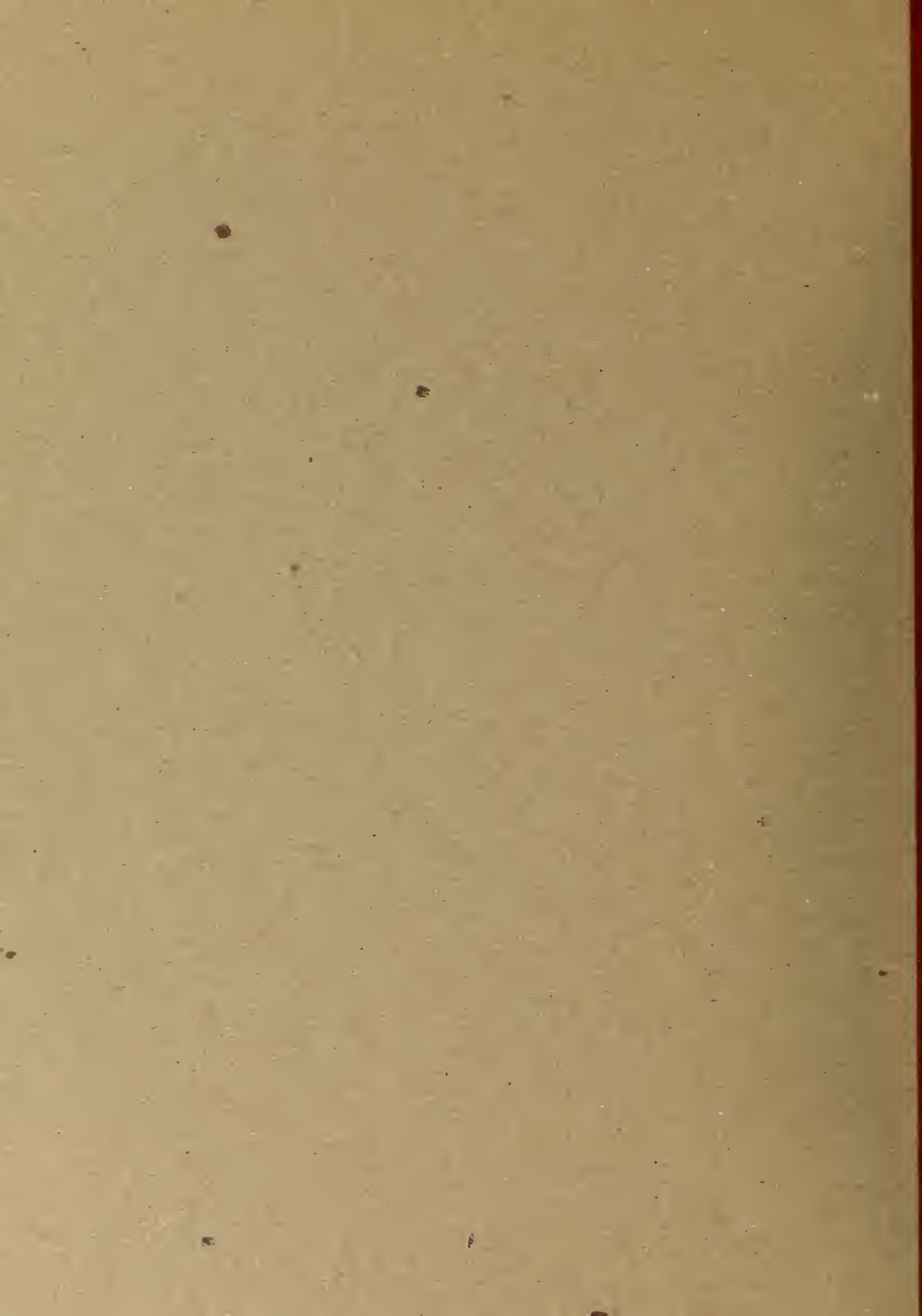


CURRICULUM

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inst.mus.
10-20-30

CURR HIST



INSTRUMENTAL MUSIC 10-20-30

A. PROGRAM RATIONALE AND PHILOSOPHY

The fine arts embrace music, art and drama without obscuring their uniqueness. Each has a body of content, partly derived from tradition and partly developed from the insights and interests of those involved. Each has its own mode of expression and makes its own contribution to society, necessitating the inclusion of the arts as separate subject areas in the school program.

There are fundamental principles which apply to all three. Specifically, the student is involved as a creator, a performer, a historian, a critic and a consumer. Throughout the grades an articulated fine arts program should enhance the depth and breadth of expression and intuitive response. The maturing student learns to appreciate, to understand, to create and to criticize with discrimination the products of the mind, the voice, the hand and the body.

The sense of meaning in music can be developed by the student as:

Performer

Performance is an active process involving the development and application of musical skills, knowledge and perceptions.

Listener, Evaluator, Consumer, Historian

These experiences develop an understanding of music and musicians of the past and present.

Composer

The organization of the elements of music into an intrinsically satisfying composition generates aesthetic creativity and perception.

PHILOSOPHY FOR MUSIC EDUCATION

The systematic development of musical skills, knowledge and perception contributes to the total development of the individual. Music is accessible to all, and as students become sensitive to its expressive elements, they may develop insight into human feelings. Music education should begin at an early age and continue to encourage creative expression through performance, listening and composition.

B. GENERAL LEARNER EXPECTATIONS

The Senior High School Instrumental Music Program is designed to help students to develop competencies and to strive for excellence in the following categories:

PERFORMING

- To discover, develop and evaluate their talents and abilities in musical performance through establishing, extending and reinforcing correct technical skills.
- To recognize, interpret and perform rhythm, melody, harmony, form and expression as they appear in musical notation.
- To develop and perform a repertoire of quality literature.

LISTENING

To develop the ability to make intellectual and aesthetic judgments based on critical listening and analysis.

CREATING

To develop additional avenues of self-expression through interpretation, improvisation, arranging and composing.

RESEARCHING

To develop a knowledge of music history and literature and its relationship to world history. To make students aware of the applications of music in our society with respect to music careers, and avocational and leisure uses.

VALUING

To grow in the appreciation, understanding and enjoyment of music as a source of personal fulfillment.

ATTITUDES

Positive attitudes are fostered by success in singing, playing, reading, listening, creating and valuing music. Through instrumental music, *students will be encouraged to:*

- value the uniqueness of this communication skill
- appreciate fine arts as a form of personal enrichment, self-expression and/or entertainment
- be appreciative of human values as they are recorded in great instrumental literature
- develop positive, realistic self-images through an understanding and acceptance of themselves, with their strengths and their limitations
- develop an appreciation of the social value of instrumental participation
- continue to develop their creative abilities and to use them in a constructive manner to contribute to society and to personal satisfaction
- apply maximum effort and attain effectiveness in performance through physical and mental discipline
- appreciate creativity as exhibited in all areas of human endeavour
- maintain positive attitudes toward leisure in all its forms, present and future
- value the necessity of learning throughout life
- develop a sense of purpose in life and joy in living.

OVERVIEW OF THE PROGRAM

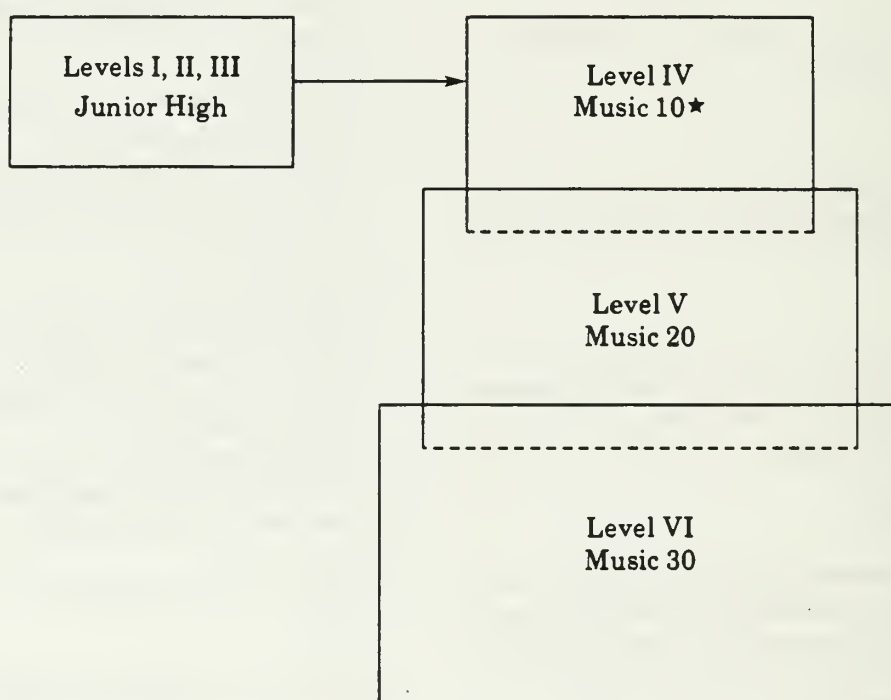
The Senior High School Instrumental Music Program is designed as a sequential and developmental approach to music instruction. Each level grows from those experiences previously presented. The program should be flexible, providing for several levels of student ability and achievement.

The Senior High School Instrumental Music Program may consist of a wind/percussion program and/or strings program. The basic theory aspects presented here apply to both string and wind/percussion programs. However, this document only deals specifically in its application to the wind/percussion program. The complete strings program (Levels I–VI) is contained in the *Junior High School Instrumental Curriculum Guide*, 1988 (pp. 67–107).

The goals of the wind/percussion program are achieved through the development of aural skills, technical/theoretical skills, interpretive skills, intellectual skills and synthesis skills. In the secondary music program these skills are divided into six levels: Levels I, II and III (junior high, Grades 7–9); Levels IV, V and VI

(Music 10–20–30). Thus Levels IV, V and VI correspond to the first, second and third years of the high school music program; typically Grades 10, 11 and 12. Entry into the Level IV program presumes the student has successfully completed Level III of the Alberta junior high school curriculum or its equivalent. It is expected that by the end of three years in the senior high school music program, Level VI will be achieved.

Since the six levels of music comprise a continuous developmental pattern for growth and achievement and not necessarily a time period elapsed, additional entry into the high school music program can occur with teacher/administrator discretion even though a student may not have taken specific levels previously in a classroom setting.



★ Students may also be admitted to Instrumental Music 10 at teacher/administrator discretion.

Implementation Note:

Historically, the combining of students from more than one level into a single class has often been necessary. Undoubtedly this practice will continue; however, it is recommended that classes of only one level be offered where numbers warrant.

When two or more levels are combined, the teacher may adapt this curriculum in the areas of written and aural skills, rhythm and articulation, and history and listening, by selecting elements from each level taught. All other required components remain as specified.

Concept/Skill Charts

Performance

The student will recognize and be able to perform, using articulations from the articulation chart.

Level IV

In Level IV ranges:

- a chromatic scale ascending and descending
- major scales diatonically and in thirds from **Group A** in eighth notes at mm $\text{♩} = 120$
- minor scales diatonically from **Group A** in eighth notes at mm $\text{♩} = 96$
- major scales diatonically and in thirds from **Group B** in eighth notes at mm $\text{♩} = 72$
- minor scales diatonically from **Group B** in eighth notes at mm $\text{♩} = 60$

Group A

Major: B^b, E^b, A^b, F
Minor: G, C, F, D

Level V

In Level V ranges:

- major scales diatonically and in thirds from **Group A** in eighth notes at mm $\text{♩} = 132$
- minor scales diatonically from **Group A** in eighth notes at mm $\text{♩} = 108$
- major scales diatonically and in thirds from **Group B** in eighth notes at mm $\text{♩} = 96$
- minor scales diatonically from **Group B** in eighth notes at mm $\text{♩} = 72$
- major scales diatonically and in thirds from **Group C** in eighth notes at mm $\text{♩} = 60$

Group B

Major: D^b, C, G, D
Minor: B^b, A, E, B

Level VI

In Level VI ranges:

- major scales diatonically and in thirds from **Group A** in eighth notes at mm $\text{♩} = 144$
- minor scales diatonically from **Group A** in eighth notes at mm $\text{♩} = 120$
- major scales diatonically and in thirds from **Group B** in eighth notes at mm $\text{♩} = 108$
- minor scales diatonically from **Group B** in eighth notes at mm $\text{♩} = 96$
- major scales diatonically and in thirds from **Group C** in eighth notes at mm $\text{♩} = 72$
- minor scales diatonically from **Group C** in eighth notes at mm $\text{♩} = 60$

Group C

Major: A, G^b, E, B
Minor: $F^#, E^b, C^#, G^#$

Performance (continued)

The student will recognize and be able to perform, using articulations from the articulation chart.

Level IV	Level V	Level VI
<p>In Level IV ranges:</p> <ul style="list-style-type: none"> • arpeggios in the keys from Group A in eighth notes at the following tempos: woodwinds: mm ♩ = 120 brass: mm ♩ = 84 • arpeggios in the keys from Group B in eighth notes at the following tempos: woodwinds: mm ♩ = 72 brass: mm ♩ = 60 	<p>In Level V ranges:</p> <ul style="list-style-type: none"> • arpeggios in the keys from Group A in eighth notes at the following tempos: woodwinds: mm ♩ = 132 brass: mm ♩ = 96 • arpeggios in the keys from Group B in eighth notes at the following tempos: woodwinds: mm ♩ = 96 brass: mm ♩ = 72 	<p>In Level VI ranges:</p> <ul style="list-style-type: none"> • arpeggios in the keys from Group A in eighth notes at the following tempos: woodwinds: mm ♩ = 144 brass: mm ♩ = 108 • arpeggios in the keys from Group B in eighth notes at the following tempos: woodwinds: mm ♩ = 108 brass: mm ♩ = 84 • arpeggios in the keys from Group C in eighth notes at the following tempos: woodwinds: mm ♩ = 72 brass: mm ♩ = 60

Ranges

Level IV

The student will recognize and be able to perform all pitches within these written ranges:

Piccolo



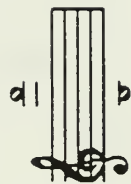
Flute



Oboe



English Horn



Bassoon



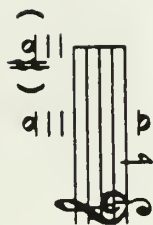
Clarinet



Alto/Bass
Clarinet



Saxophone



Trumpet



Horn



Trombone/
Euphonium



Tuba



Ranges (continued)

Level V

The student will recognize and be able to perform all pitches within these written ranges:

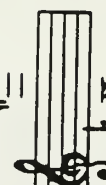
Piccolo



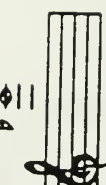
Flute



Oboe



English Horn



Bassoon



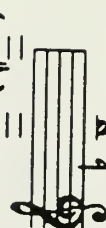
Alto/Bass
Clarinet



Clarinet



Saxophone



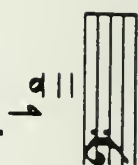
Trumpet



Horn



Trombone/
Euphonium



Tuba



Ranges (continued)

Level VI

The student will recognize and be able to perform all pitches within these written ranges:

Piccolo



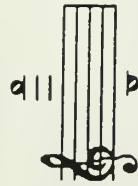
Flute



Oboe



English Horn



Bassoon



Clarinet



Alto/Bass Clarinet



Saxophone



Trumpet



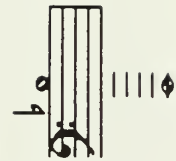
Horn



Trombone/
Euphonium



Tuba

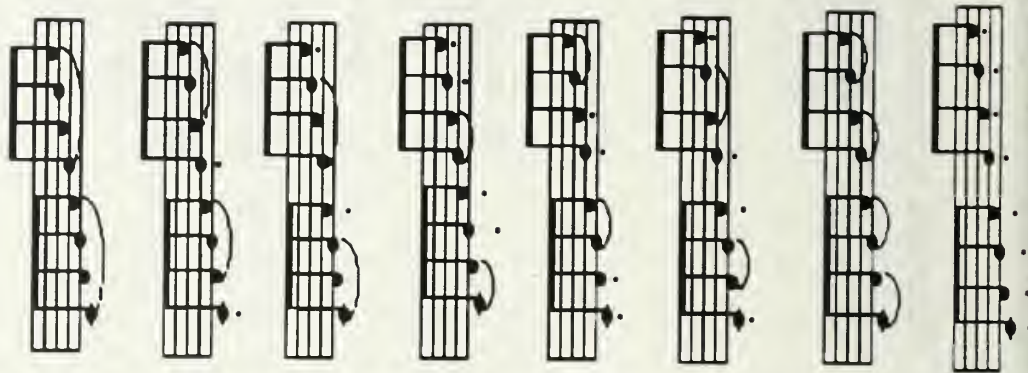


Articulation

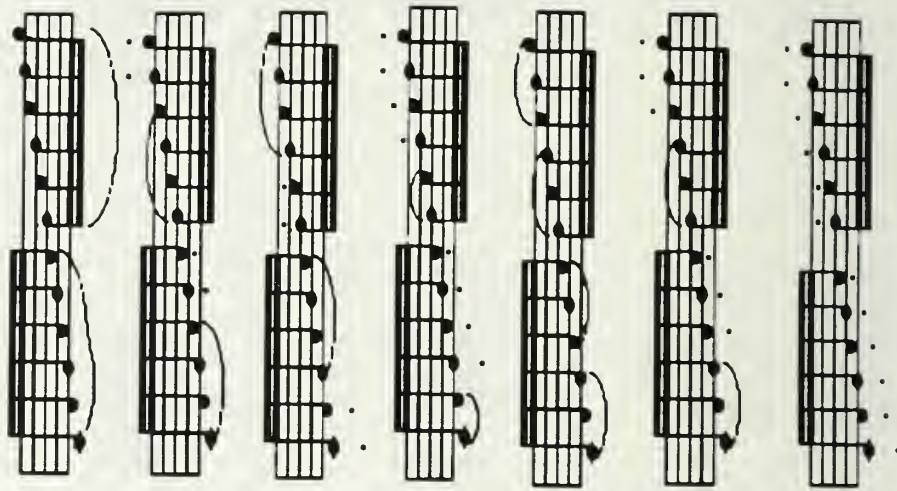
Note: When two or more levels are combined in one class, the teacher may adapt "articulation" by selecting elements from each level

The student will:

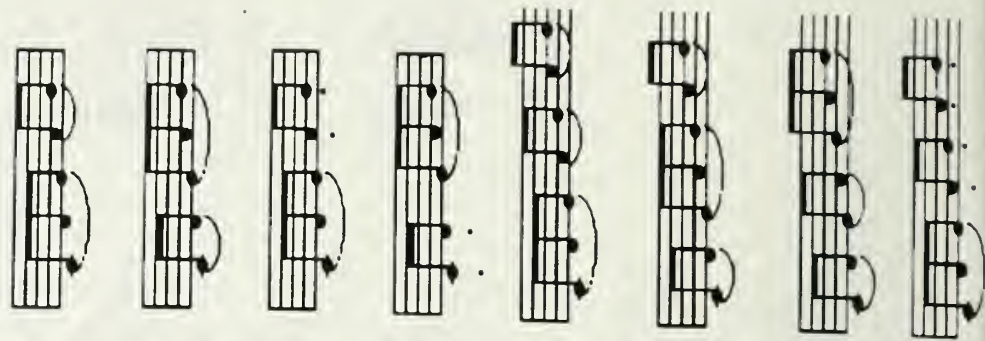
Level IV
recognize and perform
articulation patterns of:



Level V
recognize and perform
articulation patterns of:



Level VI
recognize and perform
articulation patterns of:



Percussion

The student will:

1. Include mallet instruments in all categories of scale and arpeggio requirements with ranges as follows:
 Level IV – 1 octave (with arpeggios)
 Level V/VI – 2 octaves (with arpeggios)
 (tempos should be the same as those given for woodwinds)
2. Be able to recognize and play all notes of the instruments at hand.
3. Continue to work on all previously introduced performance skills.

The student will:

Level IV

General Technique

Continue to develop evenness and facility of both hands to perform all forms of hand-to-hand techniques, including single and multiple bounce strokes and sticking patterns which mirror each other; e.g., **RLRLRLRL**

Snare Drum Technique

1. Continue to work on open and closed roll techniques for evenness and control at all dynamic levels.
2. Continue to develop flams, paradiddles, 3-stroke drags, 4-stroke ruffs, flam accents, flam paradiddles, and 5-, 7-, 9- and 17-stroke rolls.

Level V

General Technique



Snare Drum Technique



3. Develop the following:
 Double and triple paradiddles, flamacues and ratamacues.

Level VI

General Technique



Snare Drum Technique



4. Develop the following:
 Double and triple ratamacues, and single and double drags.

Percussion (continued)

The student will:

Level IV

Tympani Technique

1. Continue to develop ability to perform a smooth roll, passing rolls and dampening technique.
2. Continue to develop tuning abilities, including the ability to tune multiple pitches from a single given pitch (such as that from a pitch pipe, tuning fork or a mallet instrument), without the aid of tuning gauges.

Level V

Tympani Technique

3. Continue to develop tuning abilities as above, and to be able to do so rapidly in increasingly difficult passages, with frequent changes and less tonal intervals.

Other Percussion Instruments

The student will continue to develop proper techniques in playing other common percussion instruments as in the following:

1. Bass drum stroke, muffling and 1- and 2-handed rolls.
2. Cymbal crashing and choking techniques.
3. Triangle stroke and roll techniques.
4. Tambourine stroke and roll techniques.

The student will become familiar with and be able to perform on the following additional percussion instruments and accessories: woodblocks, cowbells, guiro, castanets, maracas, shaker, gong, finger cymbals, afuche, vibraslap and slapstick (whip).

Level VI

Tympani Technique

Other Percussion Instruments

Literature

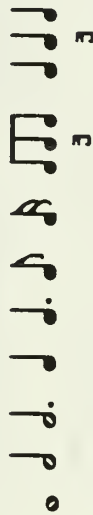
Since there is often great disparity in the level of difficulty between the percussion parts and the rest of the band, it is suggested that percussionists be strongly encouraged to perform standard solo and ensemble literature.

Rhythm Level IV

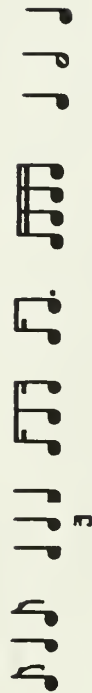
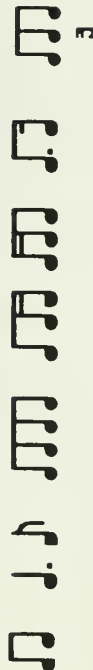
Note: When two or more levels are combined in one class, the teacher may adapt "rhythm" by selecting elements from each level taught.

The student will be able to recognize, write, verbally count and perform at various tempos:

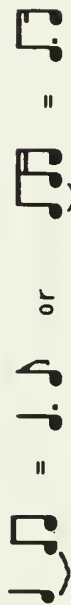
previously learned note values and rests of the following duration:



previously learned rhythm patterns in simple time:



previously learned rhythm patterns written using ties



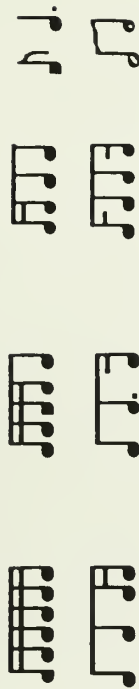
previously learned rhythm patterns in compound time:



new note values of the following duration:



new rhythm patterns

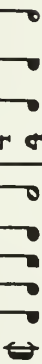
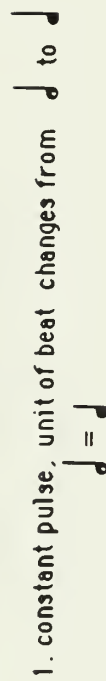


previously learned patterns within a new context

a. mixing divisions of 2, 3, and 4



b. changing meter

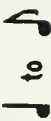
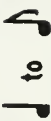


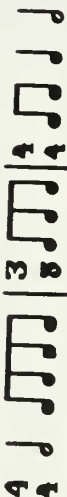
Rhythm (continued) Level V

Note: When two or more levels are combined in one class, the teacher may adapt "rhythm" by selecting elements from each level taught.

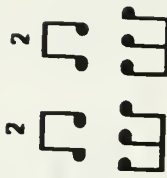
The student will be able to recognize, write, verbally count and perform at various tempos:

- previously learned rhythms and patterns from Level IV
- previously learned patterns within a new context:

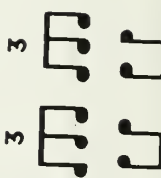
- changing the unit of beat from  to 

e.g., 

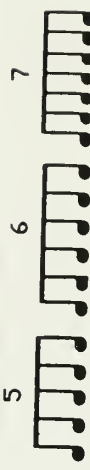
- two against three

e.g., 
 player 1 2 2
 player 2 6 8

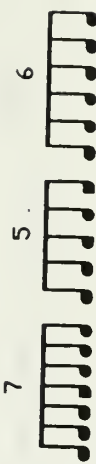
- three against two

e.g., 
 player 1 2 2
 player 2 4 4

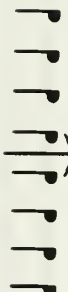
- mixing divisions of five, six and seven

e.g., 

or

e.g., 

- ties across a bar line

e.g., 



Rhythm (continued)

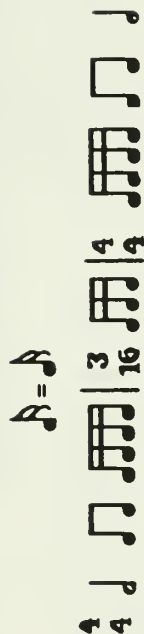
Level VI

Note: When two or more levels are combined in one class, the teacher may adapt "rhythm" by selecting elements from each level taught.

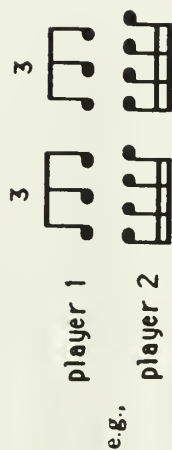
The student will be able to recognize, write and perform:

- previously learned patterns within a new context:

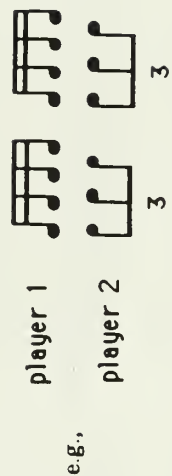
- changing the unit beat from  to 



- three against four



- four against three



Written

Note: When two or more levels are combined in one class, the teacher may adapt “written” by selecting elements from each level taught.

Level IV

The student will be able to:

- recognize and write in treble or bass cleff, all intervals within an octave
- construct a major and a chromatic scale starting on any note
- recognize and write all major and minor key signatures from performance **Group A** and **Group B**

Level V

- recognize and write all intervals, including compound intervals
- transpose a simple melody up or down a major 2nd, perfect 5th or major 6th
- recognize and write all major and minor key signatures

Level VI

- construct mixolydian, dorian, natural minor, harmonic minor and melodic minor scales starting on any note
- transpose a simple melody to treble or bass clef
- recognize and write all major and minor key signatures
- recognize and write in treble or bass clef starting on any note, major, minor and V⁷ chords and their inversions

These written skills should be developed using the performance literature as much as possible.

Aural

Note: When two or more levels are combined in one class, the teacher may adapt "aural" by selecting elements from each level taught.

From a given example, *the student will be able to:*

Level IV

- recognize ABA, Rondo, and Theme and Variation forms
- recognize phrases and cadence points
- notate two measures of rhythmic phrases using one tone
- recognize the following intervals when played melodically ascending: unison, octave, perfect 4, perfect 5, major 3
- recognize when any two given tones are in tune/out of tune with one another in intervals of perfect 4, perfect 5, unison and octave

Level V

- recognize plagal (IV-I) and authentic (V-I) cadences
- notate three measures of rhythmic phrases using one tone
- recognize the following intervals when played melodically ascending: all intervals from Level IV, major 2, 6, 7, minor 3

Level VI

- recognize the harmonic progression I-IV-V-I
- notate four measures of rhythmic phrases using one tone
- recognize all simple intervals when played melodically, and major, minor and V⁷ chords
- recognize when any two given tones are in tune/out of tune with one another in intervals of major 3
- recognize when any two given tones are in tune/out of tune with one another in intervals of minor 3

History

Note: When two or more levels are combined in one class, the teacher may adapt “history” by selecting elements from each level taught.

The student will be able to identify the following composers according to historical period and nationality. The student will listen to and make critical comment on a minimum of six works, covering all available style periods, and with particular attention to composers of wind band music.

	Level IV	Level V	Level VI
Renaissance	Palestrina, Giovanni [1525–1594]	Gabrieli, Giovanni [1557–1612]	des Prez, Josquin [1440–1521]
Baroque	Purcell, Henry [1659–1695] Bach, Johann Sebastian [1685–1750] Handel, George Frideric [1685–1759]	Vivaldi, Antonio [1678–1741] Telemann, Georg Philipp [1681–1767]	Corelli, Arcangelo [1653–1713]
Classical	Haydn, Franz Joseph [1732–1809] Mozart, Wolfgang Amadeus [1756–1791] Beethoven, Ludwig von [1770–1827]		
Romantic	Wagner, Richard [1813–1883] Dvorak, Antonin [1841–1904] Brahms, Johannes [1833–1897] Tchaikovsky, Peter Ilyitch [1840–1893] Debussy, Claude [1862–1918]	Schubert, Franz [1797–1828] Berlioz, Hector [1803–1869] Chopin, Fredric [1810–1849] Liszt, Franz [1811–1886] Holst, Gustav [1874–1934] Elgar, Edward [1857–1934]	Rossini, Gioacchino [1792–1868] Mendelssohn, Felix [1809–1847] Verdi, Giuseppe [1813–1901] Greig, Edvard [1843–1907] Mahler, Gustav [1860–1911]
Modern	Stravinsky, Igor [1882–1971]	Bartok, Bela [1881–1945] Shostakovich, Dmitri [1906–1975] Britten, Benjamin [1913–1976]	Hindemith, Paul [1895–1963] Barber, Samuel [1910–1981] Copland, Aaron [1900–1990]
Wind Band	Grainger, Percy [1882–1961] Sousa, John Philip [1854–1932]	Vaughan Williams, Ralph [1872–1958] Persichetti, Vincent [1915–1987]	Jacob, Gordon [1895–] Schoenberg, Arnold [1874–1951]

Interpretive

Using the basic, recommended and suggested repertoire, *the student will:*

Level IV

- perform phrases achieving musical sensitivity and with correct stylistic performance practices
- make intellectual and aesthetic critiques of the repertoire in use
- select appropriate tempi for representative styles and periods
- demonstrate use of rubato, vibrato, nuances, flexibility of tempo
- demonstrate the meaning of dynamic marking

Level V



Level VI

Levels at a Glance

Level I

● aural skills

The student will:

- recognize tone/semitone relationship in a series of pitches
- understand how \sharp , \flat and \natural are used as accidentals, affecting fingerings, slide positions and notes
- recognize and perform accurately in the keys of:

CONCERT A^b , E^b , B^b , and F

- develop the concept of tonality by playing a simple melody in another tonal centre
- given the starting note, echo a five-note melody on instrument or voice
- match an appropriate tuning note
- recognize solo performances that demonstrate characteristic tone production

In order to achieve these objectives, student performances shall include vocalization.

● technical/theoretical skills

fundamentals

The student will:

- demonstrate proper instrument assembly, maintenance and care
- demonstrate proper playing position
- demonstrate a characteristic tone based on acceptable:
 - embouchure formation
 - breath support
 - aural concept of the characteristic tone
 - initiation of the tone
 - release of the tone
- demonstrate acceptable intonation
- watch and respond to the conductor
- exhibit positive musical attitude characterized by:
 - regular attendance at classes, rehearsals and performances
 - efficient practise habits
 - adherence to rehearsal practices
 - participation in extra-curricular musical activities
 - seeking out recordings, concerts and other musical information

● pitch

The student will:

- recognize and understand the function of the following: staff, treble clef, bass clef, flat, natural, ledger lines, accidentals, key signatures
- organize and perform pitches of Level I ranges in major scales and arpeggios of
CONCERT A^b , E^b , B^b , and F
 $J = 92$

● **ranges**

The student will:

- recognize and be able to perform all pitches within these written ranges:

Flute



Oboe



Bassoon



Clarinet



Saxophone



Trumpet



Horn



Trombone/
Baritone



Tuba



Mallet percussion uses the entire range.

● **dynamics**

The student will:

- list all dynamic levels in order:
pp, p, mp, mf, f, ff
- give proper names and meanings for the above dynamic levels
- perform two dynamic levels demonstrating crescendo and decrescendo

● **duration**

The student will:

- recognize and interpret:
note values and rests of the following durations:



meter signatures of:

Common Time $\frac{4}{4}$

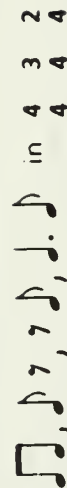
$\frac{3}{4}$ $\frac{2}{4}$
 $\frac{4}{4}$ $\frac{4}{4}$

Alla breve/cut time $\frac{2}{2}$

bar line, measure, double bar, tie,
fermata, syncopation

andante, moderato, allegro

rhythm patterns of:



● **form**

The student will:

- recognize and understand:
phrasing
cadence
even measures in phrases
AB, ABA

Level I (continued)

● articulation

The student will:

- recognize and perform:
slur

articulation patterns of



● technique – percussion only

On mallet instruments, the student will:

- perform the same scales as the wind players and will demonstrate the single stroke roll

On snare drum, the student will:

- continue to develop single stroke, multiple-bounce, flam and paradiddle techniques
- learn to adjust snares

On tympani, the student will:

- begin tuning, play legato and staccato strokes and play a single stroke roll

On bass drum et al, the student will:

- properly initiate and release sound on a variety of instruments

● terminology

The student will:

- demonstrate through performance an understanding of D S al Fine, Fine, D.C. al Fine, coda, 1st and 2nd endings, extended rests, divisi, repeat signs (section, measure and two-measure)

● interpretive performance skills common to all levels

The student will:

- recognize that the phrase is the musical equivalent of a sentence
- identify and perform phrases, achieving musical sensitivity through stylistic practices such as:
 - development of intensity; i.e., tension and release
 - adding flexibility of tempo; i.e., rallentando, rubato, accelerando
 - adding dynamic contrast to repeated phrases or figures and extended passages or selections
- develop an awareness of balance, blend and texture within the ensemble
- perform stylistically the repertoire chosen from various historical periods and genres

Level II

● aural skills

The student will:

- recognize tone/semitone relationship in major, natural minor and harmonic minor scales
- recognize the difference between major and minor tonality
- recognize and perform accurately in the keys of:

CONCERT D^b, A^b, E^b, B^b, F, C and c minor

- transpose simple melodies to two other tonal centres
- given the starting note, echo an eight-tone melody on instrument or voice
- recognize and perform intervals of major and minor 3rds, perfect 4ths and 5ths and octaves
- listen to and recognize solo passages on his or her instrument in a variety of repertoires
- discriminate between major and triads

In order to achieve these objectives, student performances shall include vocalization.

● technical/theoretical skills fundamentals

The student will:

- demonstrate proper instrument assembly, maintenance and care
- demonstrate proper playing position
- produce a characteristic tone based on acceptable:
 - embouchure formation
 - breath support
 - aural concept of the characteristic tone
 - initiation of the tone
 - release of the tone

● technical/theoretical skills (continued)

- demonstrate acceptable intonation
- watch and respond to the conductor
- exhibit positive musical attitude characterized by:
 - regular attendance at classes, rehearsals and performances
 - efficient practise habits
 - adherence to rehearsal practices
 - participation in extra-curricular musical activities
 - seeking out recordings, concerts and other musical information

● pitch

The student will:

- recognize and understand the function of the following:
 - whole and half step, major scales, enharmonic tones
 - organize and perform pitches of Level II ranges in major scales, arpeggios and thirds in

CONCERT D^b, A^b, E^b, B^b, F, C

J = 120

relative minors
chromatic scales in E^b, B^b

● dynamics

The student will:

- list and define the terms crescendo, decrescendo, diminuendo and allargando
- perform three dynamic levels demonstrating crescendo and decrescendo

Level II (continued)

• ranges

The student will:

- recognize and be able to perform all pitches within these written ranges:

Flute



Oboe



Bassoon



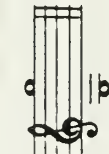
Clarinet



Saxophone



Trumpet



Horn



Trombone/
Baritone



Tuba

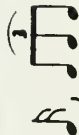


Mallet percussion uses the entire range

• duration

The student will:

- recognize and interpret:
note values and rests of the following durations:



meter signatures of:

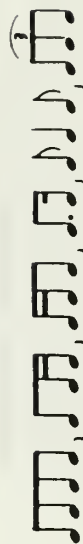
3 6
8 8

anacrusis (pick-up), caesura, legato, staccato

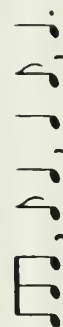
adagio, presto, ritardando

rhythm patterns of:

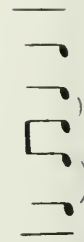
simple time



compound time



hemiola effect



• form

The student will:

- recognize and understand:
perfect and plagal cadence

● articulation

The student will:

- recognize and perform:
legato
staccato
accents
articulation patterns of



● technique – percussion only

On mallet instruments, the student will:

- study the same scales and arpeggios as the wind players and demonstrate proper selection of mallets for various styles of music

On snare drum, the student will:

- continue to develop single stroke, multiple-bounce, flam and paradiddle techniques
- begin tuning snare and batter heads

On tympani, the student will:

- continue to develop tuning (P4 and P5 above a given pitch), rolling, cross-sticking and dampening techniques

On bass drum et al, the student will:

- begin dampening, muting and rolling on various instruments and tuning both bass drum heads

● terminology

The student will:

- demonstrate through performance an understanding of
maestoso, alla marcia, arpeggio, tacet, poco a poco, simile, tutti, a^2
- interpretive performance skills common to all levels

The student will:

- recognize that the phrase is the musical equivalent of a sentence
- identify and perform phrases, achieving musical sensitivity through stylistic practices such as:
 - development of intensity; i.e., tension and release
 - adding flexibility of tempo; i.e., rallentando, rubato, accelerando
 - adding dynamic contrast to repeated phrases or figures and extended passages or selections
- develop an awareness of balance, blend and texture within the ensemble
- perform stylistically the repertoire chosen from various historical periods and genres

Level III

● aural skills

The student will:

- recognize tone/semitone relationship in major, natural minor, harmonic and melodic scales
- recognize the relationship between related major and minor scales
- recognize and perform accurately in the keys of:

CONCERT G^b, D^b, A^b, E^b, B^b, F, C, G and their relative minors

- transpose simple melodies with accidentals to two other tonal centres
- given the starting note, echo a four-measure phrase on instrument or voice
- recognize and perform intervals of major and minor 3rds, 6ths, perfect 4ths and 5ths and octaves
- listen to and recognize solo passages of the common wind-percussion instruments in a variety of repertoires
- discriminate between major triads, minor triads and dominant seventh chords

In order to achieve these objectives, student performances shall include vocalization.

● technical/theoretical skills fundamentals

The student will:

- demonstrate proper instrument assembly, maintenance and care
- demonstrate proper playing position

● technical/theoretical skills (continued)

- produce a characteristic tone based on acceptable:
 - embouchure formation
 - breath support
- aural concept of the characteristic tone
- initiation of the tone
- release of the tone
- demonstrate acceptable intonation
- watch and respond to the conductor
- exhibit positive musical attitude characterized by:
 - regular attendance at classes, rehearsals and performances
 - efficient practise habits
 - adherence to rehearsal practices
 - participation in extra-curricular musical activities
 - seeking out recordings, concerts and other musical information

● pitch

The student will:

- recognize and understand the function of the following: intervals of M3, m3, P4, P5, P8, double sharp, double flat, chords, triad, I, IV, V and V₇
- organize and perform pitches of Level III ranges in major scales, arpeggios and thirds in
CONCERT G^b, D^b, A^b, E^b, B^b, F, C, G
J = 144
relative minors
chromatic scales over entire range

● dynamics

The student will:

- list, define and demonstrate *forzando*, *fp*, *f-p* and *morendo*
- perform four dynamic levels demonstrating *crescendo* and *decrescendo*

● **ranges**

The student will:

- recognize and be able to perform all pitches within these written ranges:

Flute



Oboe



Bassoon



Clarinet



Saxophone



Trumpet



Horn



Trombone/
Baritone



Tuba



Mallet percussion uses the entire range

● **duration**

The student will:

- recognize and interpret:
note values and rests of the following durations:



meter signatures of:

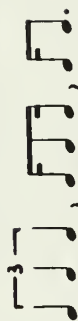
9 12 5 7
8 8 8 8

tenuto/tenura

grave, largo, lento, andantino,
allegretto, vivace, rallentando,
accelerando, ritenuto, a tempo, tempo
primo

rhythm patterns of:

simple time



compound time



● **form**

The student will:

- recognize and understand:
imperfect cadences
rondo

Level III (continued)

● articulation

The student will:

● recognize and perform :

tenuto

marcato

articulation patterns of



● technique – percussion only

On mallet instruments, the student will:

- study the same scales, arpeggios and chord sequences as the wind players

On snare drum, the student will:

- continue to develop single stroke, multiple-bounce, flam and paradiddle techniques
- replace drum heads

On tympani, the student will:

- demonstrate pitch changes of one step in two measures:
4 time ($\text{J} = 120$ on individual tympani) 4
- demonstrate pitch changes on P4 and P5 in four measures:
4 time ($\text{J} = 120$) 4

On bass drum et al, the student will:

- maintain previous techniques and tambourine thumb roll

● terminology

The student will:

- demonstrate through performance an understanding of
ad lib, agitato, animato, appassionato, bravura, brillante, cantabile, dolce, espressivo, grandioso, grazioso, scherzando, sostenuto, tranquillo, attacca, cadenza, l'istesso, loco, bva, meno, molto, mosso, senza, con, subito, piu

● interpretive performance skills common to all levels

The student will:

- recognize that the phrase is the musical equivalent of a sentence
- identify and perform phrases, achieving musical sensitivity through stylistic practices such as:
 - development of intensity; i.e., tension and release
 - adding flexibility of tempo; i.e., rallentando, rubato, accelerando
 - adding dynamic contrast to repeated phrases or figures and extended passages or selections
- develop an awareness of balance, blend and texture within the ensemble
- perform stylistically the repertoire chosen from various historical periods and genres

Level IV

● performance

The student will recognize and be able to perform using articulations from the Level IV articulation chart.

- a chromatic scale ascending and descending
- major scales diatonically and in thirds from Group A in eighth notes at mm $\text{♩} = 120$
- minor scales diatonically from Group A in eighth notes at mm $\text{♩} = 96$
- major scales diatonically and in thirds from Group B in eighth notes at mm $\text{♩} = 72$
- minor scales diatonically from Group B in eighth notes at mm $\text{♩} = 60$

Group A

Major: B^b, E^b, A^b, F
Minor: G, C, F, D

Group B

Major: D^b, C, G, D
Minor: B^b, A, E, B

- arpeggios in the keys from Group A in eighth notes at the following tempos:
woodwinds: mm $\text{♩} = 120$
brass: mm $\text{♩} = 84$
- arpeggios in the keys from Group B in eighth notes at the following tempos:
woodwinds: mm $\text{♩} = 72$
brass: mm $\text{♩} = 60$

● ranges

The student will:

- recognize and be able to perform all pitches within these written ranges:

Piccolo



Flute



Oboe



English Horn



Bassoon



Clarinet



Alto/Bass Clarinet



Saxophone



Trumpet



Horn



Trombone/
Euphonium



Tuba



● percussion

The student will:

- include mallet instruments in all categories of scale and arpeggio requirements with ranges as follows:
Level IV – 1 octave (with arpeggios)
- be able to recognize and play all notes of the instruments at hand
- continue all other performance requirements—same.

General Technique

The student will continue to develop evenness and facility of both hands to perform all forms of hand-to-hand techniques, including single and multiple bounce strokes and sticking patterns which mirror each other; e.g., RLRLRLRL

Level IV (continued)

Snare Drum Technique

1. Continue to work on open and closed roll techniques for evenness and control at all dynamic levels.
2. Continue to develop flams, paradiddles, 3-stroke drags, 4-stroke ruffs, flam accents, flam paradiddles, and 5-, 7-, 9- and 17-stroke rolls.

Tympani Technique

1. Continue to develop ability to perform a smooth roll, passing rolls and dampening technique.
2. Continue to develop tuning abilities, including the ability to tune multiple pitches from a single given pitch (such as that from a pitch pipe, tuning fork or a mallet instrument), without the aid of tuning gauges.

Other Percussion Instruments

The student will continue to develop proper techniques in playing other common percussion instruments as in the following:

1. Bass drum stroke, muffling and 1- and 2-handed rolls.
2. Cymbal crashing and choking techniques.
3. Triangle stroke and roll techniques.
4. Tambourine stroke and roll techniques.

The student will become familiar with and be able to perform on the following additional percussion instruments and accessories: woodblocks, cowbells, guiro, castanets, maracas, shaker, gong, finger cymbals, afuche, vibraslap and slapstick (whip).

Literature

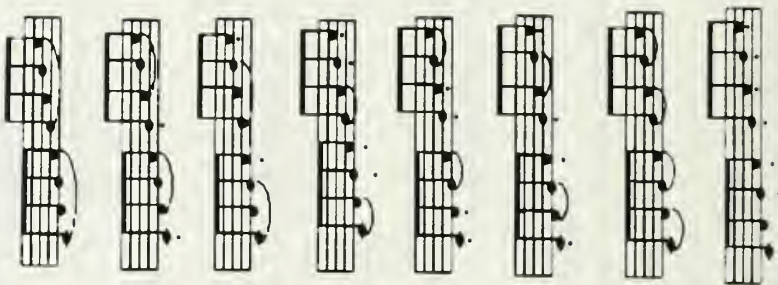
Since there is often great disparity in level of difficulty between the percussion parts and the rest of the band, it is suggested that percussionists be strongly encouraged to perform standard solo and ensemble literature.

● **articulation**

Note: Where two or more levels are combined in one class, the teacher may adapt "articulation" by selecting elements from each level taught.

The student will:

- recognize and perform articulation patterns of:

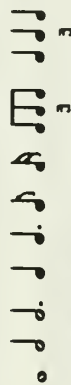


These articulation patterns are models to be used in any melodic pattern.

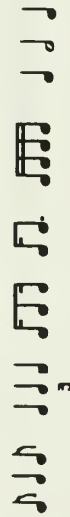
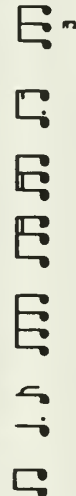
● rhythm

Note: When two or more levels are combined in one class, the teacher may adapt "rhythm" by selecting elements from each level taught.

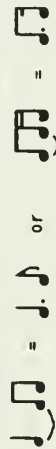
The student will be able to recognize, write, verbally count and perform at various tempos:



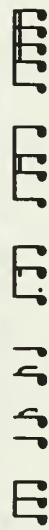
previously learned rhythm patterns in simple time:



previously learned rhythm patterns written using ties



previously learned rhythm patterns in compound time:



new note values of the following duration:



new rhythm patterns



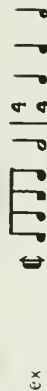
previously learned patterns within a new context

● mixing divisions of 2, 3, and 4

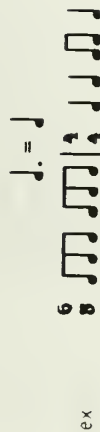


b changing meter

1 constant pulse, unit of beat changes from \downarrow to \downarrow



2 constant pulse, unit of beat changes from \downarrow to \downarrow



● written

Note: When two or more levels are combined in one class, the teacher may adapt "written" by selecting elements from each level taught.

The student will be able to:

- recognize and write in treble or bass clef, all intervals within an octave
- construct a major and a chromatic scale starting on any note
- recognize and write all major and minor key signatures from performance Group A and Group B.

These written skills should be developed using the performance literature as much as possible.

Level IV (continued)

● aural

Note: When two or more levels are combined in one class, the teacher may adapt “aural” by selecting elements from each level taught.

From a given example, *the student will be able to:*

- recognize ABA, Rondo, and Theme and Variation forms
- recognize phrases and cadence points
- notate two measures of rhythmic phrases using one tone
- recognize the following intervals when played melodically ascending: unison, octave, perfect 4, perfect 5, major 3
- recognize when any two given tones are in tune/out of tune with one another in intervals of perfect 4, perfect 5, unison and octave

● interpretive

Using the basic, recommended and suggested repertoire at all levels, *the student will:*

- perform phrases achieving musical sensitivity and with correct stylistic performance practices
- make intellectual and aesthetic critiques of the repertoire in use
- select appropriate tempi for representative styles and periods
- demonstrate use of rubato, vibrato, nuances, flexibility of tempo
- demonstrate the meaning of dynamic marking

● history

Note: When two or more levels are combined in one class, the teacher may adapt “history” by selecting elements from each level taught.

The student will be able to identify the following composers according to historical period and nationality. The student will listen to and make critical comment on a minimum of six works, covering all available style periods, and with particular attention to composers of wind band music.

- | | |
|---------------|---|
| ● Renaissance | Palestrina, Giovanni 1525–1594 |
| ● Baroque | Purcell, Henry 1659–1695
Bach, Johann Sebastian 1685–1750
Handel, George Frideric 1685–1759 |
| ● Classical | Haydn, Franz Joseph 1732–1809
Mozart, Wolfgang Amadeus 1756–1791
Beethoven, Ludwig von 1770–1827 |
| ● Romantic | Wagner, Richard 1813–1883
Dvorak, Antonin 1841–1904
Brahms, Johannes 1833–1897
Tchaikovsky, Peter Ilyitch 1840–1893
Debussy, Claude 1862–1918 |
| ● Modern | Stravinsky, Igor 1882–1971 |
| ● Wind Band | Grainger, Percy 1882–1961
Sousa, John Philip 1854–1932 |

Level V

● performance

The student will recognize and be able to perform using articulations from the Level V articulation chart.

- major scales diatonically and in thirds from **Group A** in eighth notes at mm $\text{♩} = 132$
- minor scales diatonically from **Group A** in eighth notes at mm $\text{♩} = 108$
- major scales diatonically and in thirds from **Group B** in eighth notes at mm $\text{♩} = 96$
- minor scales diatonically from **Group B** in eighth notes at mm $\text{♩} = 72$
- major scales diatonically and in thirds from **Group C** in eighth notes at mm $\text{♩} = 60$

Group A

Major: B^b, E^b, A^b, F
Minor: G, C, F, D

Group B

Major: D^b, C, G, D
Minor: B^b, A, E, B

Group C

Major: A, G^b, E, B
Minor: F[♯], E^b, C, G[♯]

- arpeggios in the keys from **Group A** in eighth notes at the following tempos:
woodwinds: mm $\text{♩} = 132$

brass: mm $\text{♩} = 96$

- arpeggios in the keys from **Group B** in eighth notes at the following tempos:
woodwinds: mm $\text{♩} = 96$

brass: mm $\text{♩} = 72$

● ranges

The student will:

- recognize and be able to perform all pitches within these written ranges:

Piccolo



Flute



Oboe



English Horn



Bassoon



Clarinet



Alto/Bass Clarinet



Saxophone



Trumpet



Horn



Trombone/Euphonium



Tuba



Level V (continued)

● **percussion**

The student will:

- include mallet instruments in all categories of scale and arpeggio requirements with ranges as follows:
Level V/VI – 2 octaves (with arpeggios)
- be able to recognize and play all notes of the instruments at hand
- continue work on all previously introduced performance skills

General Technique

- continue to work on all previously introduced skills

Snare Drum Technique

- continue to work on all previously introduced skills
- develop double and triple paradiddles, flamacues and ratamacues

Tympani Technique

- continue to work on all previously introduced skills
- continue to develop previously introduced tuning skills, and to be able to do so rapidly in increasingly difficult passages, with frequent changes and less tonal intervals

Other Percussion Instruments

- continue to work on all previously introduced skills

Literature

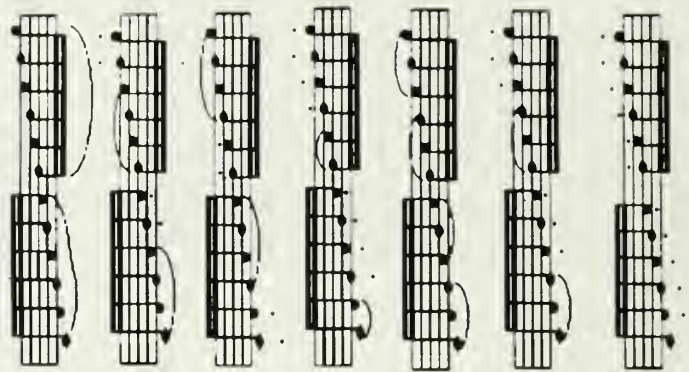
- continue as suggested in Level IV

● **articulation**

Note: When two or more levels are combined in one class, the teacher may adapt "articulation" by selecting elements from each level taught.

The student will:

- recognize and perform articulation patterns of:



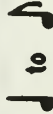
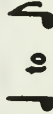
These articulation patterns are models to be used in any melodic pattern.

● rhythm

Note: When two or more levels are combined in one class, the teacher may adapt "rhythm" by selecting elements from each level taught.

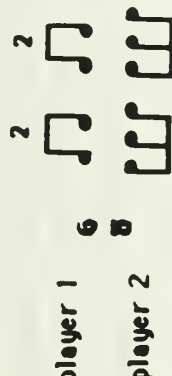
The student will be able to recognize, write, verbally count and perform at various tempos:

- previously learned rhythms and patterns from Level IV
- previously learned patterns within a new context:

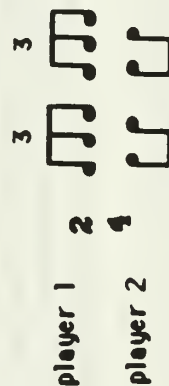
- changing the unit of beat from  to 

ex. 

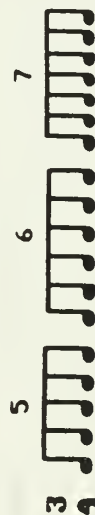
b. two against three

ex. 

c. three against two

ex. 

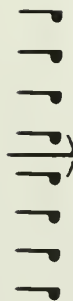
d. mixing divisions of five, six and seven

ex. 

or

ex. 

- lies across a bar line

ex. 

● written

Note: When two or more levels are combined in one class, the teacher may adapt "written" by selecting elements from each level taught

The student will be able to:

- recognize and write all intervals, including compound intervals
- transpose a simple melody up or down a major 2nd, perfect 5th or major 6th
- recognize and write all major and minor key signatures

These written skills should be developed using the performance literature as much as possible

● aural

Note: When two or more levels are combined in one class, the teacher may adapt "aural" by selecting elements from each level taught.

The student will be able to:

- recognize plagal (IV-I) and authentic (V-I) cadences
- notate three measures of rhythmic phrases using one tone
- recognize the following intervals when played melodically ascending: all intervals from Level IV, major 2, 6, 7, minor 3
- recognize when any two given tones are in tune/out of tune with one another in intervals of major 3

Level V (continued)

• history

Note: When two or more levels are combined in one class, the teacher may adapt "history" by selecting elements from each level taught.

The student will be able to identify the following composers according to historical period and nationality. The student will listen to and make critical comment on a minimum of six works, covering all available style periods, and with particular attention to composers of wind band music.

- Renaissance Gabrieli, Giovanni |1557-1612|
- Baroque Vivaldi, Antonio |1678-1741|
Telemann, Georg Philipp |1681-1767|

• Classical

- Romantic Schubert, Franz |1797-1828|
Berlioz, Hector |1803-1869|
Chopin, Fredric |1810-1849|
Liszt, Franz |1811-1886|
Holt, Gustav |1874-1934|
Elgar, Edward |1857-1934|

• Modern

- Bartok, Bela |1881-1945|
Shostakovich, Dmitri |1906-1975|
Britten, Benjamin |1913-1976|

• Wind Band

- Vaughan Williams, Ralph |1872-1958|
Persichetti, Vincent |1915-1987|

• interpretive

The student will:

- continue previously introduced concepts and skills

Level VI

● performance

The student will recognize and be able to perform using articulations from the Level VI articulation chart.

- major scales diatonically and in thirds from **Group A** in eighth notes at mm $\text{J} = 144$
- minor scales diatonically from **Group A** in eighth notes at mm $\text{J} = 120$
- major scales diatonically and in thirds from **Group B** in eighth notes at mm $\text{J} = 108$
- minor scales diatonically from **Group B** in eighth notes at mm $\text{J} = 96$
- major scales diatonically and in thirds from **Group C** in eighth notes at mm $\text{J} = 72$
- minor scales diatonically from **Group C** in eighth notes at mm $\text{J} = 60$

Group A	Group B	Group C
Major: B ^b , E ^b , A ^b , F Minor: G, C, F, D	Major: D ^b , C, G, D Minor: B ^b , A, E, B	Major: A, G ^b , E, B Minor: F [♯] , E ^b , C, G [♯]

- arpeggios in the keys from **Group A** in eighth notes at the following tempos:
woodwinds: mm $\text{J} = 144$
brass: mm $\text{J} = 108$
- arpeggios in the keys from **Group B** in eighth notes at the following tempos:
woodwinds: mm $\text{J} = 108$
brass: mm $\text{J} = 84$

- arpeggios in the keys from **Group C** in eighth notes at the following tempos:
woodwinds: mm $\text{J} = 72$
brass: mm $\text{J} = 60$

Level VI (continued)

• ranges

The student will:

- recognize and be able to perform all pitches within these written ranges:

Piccolo



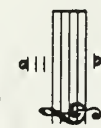
Flute



Oboe



English Horn



Bassoon



Clarinet



Alto/Bass Clarinet



Saxophone



Trumpet



Horn



Trombone/
Euphonium



Tuba



• percussion

The student will:

- include mallet instruments in all categories of scale and arpeggio requirements with ranges as follows:
Level V/VI – 2 octaves (with arpeggios)
- be able to recognize and play all notes of the instruments at hand
- continue work on all previously introduced performance skills

General Technique

- continue work on all previously introduced skills

Snare Drum Technique

- continue to work on all previously introduced skills
- develop double and triple ratamacues, and single and double drags

Tympani Technique

- continue to work on all previously introduced skills
- continue to develop previously introduced tuning skills, and to be able to do so rapidly in increasingly difficult passages, with frequent changes and less tonal intervals

Other Percussion Instruments

- continue to work on all previously introduced skills

Literature

- continue as suggested in Level IV

- **articulation**

Note: When two or more levels are combined in one class, the teacher may adapt “articulation” by selecting elements from each level taught.

The student will:

- **recognize and perform articulation patterns of:**





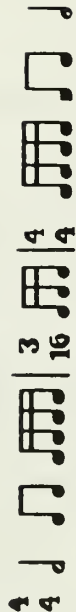
These articulation patterns are models to be used in any melodic pattern.

- **rhythm**

Note: When two or more levels are combined in one class, the teacher may adapt “rhythm” by selecting elements from each level taught.

The student will be able to recognize, write and perform:

- a. changing the unit of beat from**  **to** 



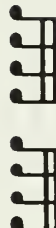
- b. three against four**

33



player 1

ex.



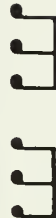
player 2

- c. four against three**

player 1



ex.



player 2

3

Level VI (continued)

● aural

Note: When two or more levels are combined in one class, the teacher may adapt "aural" by selecting elements from each level taught.

The student will be able to:

- recognize the harmonic progression I-IV-V-I
- notate four measures of rhythmic phrases using one tone
- recognize all simple intervals when played melodically, and major, minor and V⁷ chords
- recognize when any two given tones are in tune/out of tune with one another in intervals of minor 3

● written

Note: When two or more levels are combined in one class, the teacher may adapt "written" by selecting elements from each level taught.

The student will be able to:

- construct mixolydian, dorian, natural minor, harmonic minor and melodic minor scales starting on any note
- transpose a simple melody to treble or bass clef
- recognize and write all major and minor key signatures
- recognize and write in treble or bass clef starting on any note, major, minor and V⁷ chords and their inversions

These written skills should be developed using the performance literature as much as possible.

● history

Note: When two or more levels are combined in one class, the teacher may adapt "history" by selecting elements from each level taught.

The student will be able to identify the following composers according to historical period and nationality. The student will listen to and make critical comment on a minimum of six works, covering all available style periods, and with particular attention to composers of wind band music.

- Renaissance des Prez, Josquin | 1440-1521 |
- Baroque Corelli, Arcangelo | 1653-1713 |
- Classical
- Romantic Rossini, Gioacchino | 1792-1868 |
Mendelssohn, Felix | 1809-1847 |
Verdi, Giuseppe | 1813-1901 |
Greig, Edvard | 1843-1907 |
Mahler, Gustav | 1860-1911 |
- Modern Hindemith, Paul | 1895-1963 |
Barber, Samuel | 1910-1981 |
Copland, Aaron | 1900-1990 |
- Wind Band Jacob, Gordon | 1895- |
Schoenberg, Arnold | 1874-1951 |

● interpretive

The student will:

- continue previously introduced concepts and skills

REQUIRED/ELECTIVE COMPONENT

The required component encompasses the knowledge, skills and attitudes that all students in the program should be expected to acquire.

The elective component provides opportunities to adapt and enhance the required portion of the program to meet the diverse needs and capabilities of individual students. It encourages the adaptation of content, teaching strategies, instructional time, evaluation activities and learning resources to meet specific individual student and/or group needs. The elective component provides for enrichment and for additional assistance to individual students, as necessary. Elective time may be used to develop further the required learner expectations through other forms and components, or add other learner expectations where appropriate. The maximum time allotment for the elective component of each complementary course is designed to be 30% of the instructional time.

The following list of strategies may be employed in order to address the elective component of the curriculum. These strategies are recognized as an integral part of a successful music program.

Performing

Solos
Etudes
Small Ensembles
Concert Tours
Private Lessons
Improvisation
Electronic Music
Keyboards
Computer/Midi Instruments
Doubling
Conducting
Contemporary Art Music
Eurythmics/Dance
Singing
Pop/Show Music

Listening

Guest Artists
Clinicians
Video/Audio Recordings
orchestral
operatic
wind band
string quartet
woodwind quintet
brass quartet/quintet/choir
saxophone quartet
clarinet choir
jazz ensemble
jazz combo
soloists
choral

Creating

Arranging
Composing
Interpreting

Researching/Evaluating

History
Literature
Acoustics
Criticism
Analysis
Careers
Synthesizers/Midi Computers

D. BASIC LEARNING RESOURCES

Exercises for Ensemble Drill. Fussell, Raymond
C. Schmitt, Hall & McCreary. Belwin Mills,
1934, 1935, 1939.

Arranged for band or orchestra. A series of warming up exercises, technical studies and rhythm drills for daily practice by any group—large or small. Every instrument in the group, including drums, is scored in harmony or unison. The book is divided into three parts: PART I: Warming Up Exercises; PART II: Technical Studies; PART III: Rhythm Drill. Student books are usable by any instrument. Suitable for class or individual study.

or

Total Musicianship. Bencriscutto, Dr. Ben and
Hal Freese. Kjos West, 1983.

A four-year comprehensive, flexible program. Includes: individual student books for each instrument (published for concert band and jazz ensemble instrumentation, all 4 years of material in one book); conductor's score; four-year comprehensive skills plans; colour-coded achievement charts; and practice cassette of harmonic backgrounds. Suitable for class or individual study. **Note:** Only student components are basic resources; other components are support resources.

and

Master Theory. Peters, Charles S. and Paul
Yoder. Neil A. Kjos Music Company.

These are a set of six theory books: Book 1 - Beginning Theory Workbook; Book 2 - Intermediate Theory Workbook; Book 3 - Advanced Theory Book; Book 4 - Elementary Harmony and Arranging Workbook; Book 5 - Intermediate Harmony and Arranging Workbook; Book 6 - Advanced Harmony and Arranging Workbook.

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